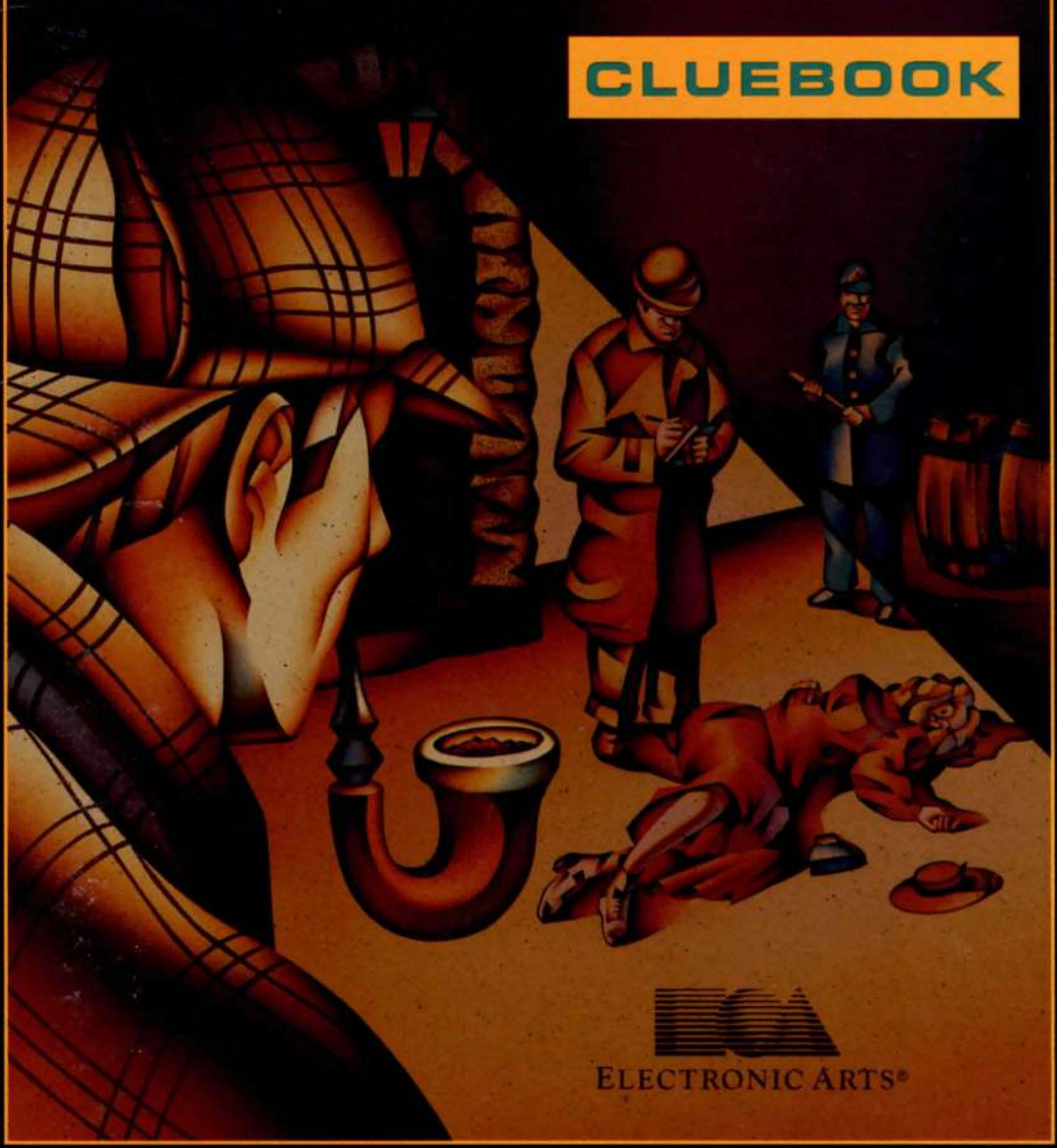
THE LOST FILES OF

# SHERLOCK HOLMES

## CLUEBOOK



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# The Lost Files of Sherlock Holmes

## CLUEBOOK

By
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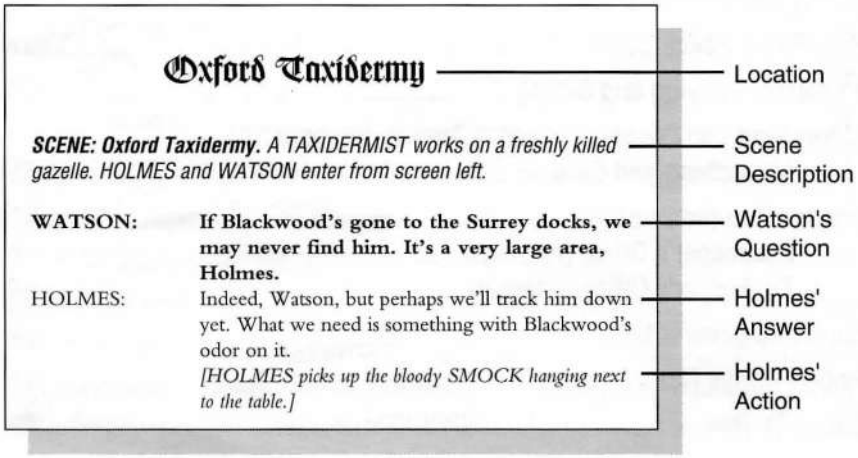
# Introduction — How to Use this Book

If you're playing this game, you probably know that *The Lost files of Sherlock Holmes* is a mystery in the tradition begun by Sir Arthur Conan Doyle (author of the many Holmes stories which first appeard in Strand Magazine in the late 19th century), and carried on by his admirers in the form of additional stories, movies, and now, adventure games.

Like any good mystery novel, an adventure game is meant to be explored; its clues to be pieced together as each chapter unfolds. Unlike a mystery novel, an adventure game allows you to step into the mystery and help it along; the progress of the story depends on your actions and reactions to story situations and characters.

When a problem arises, you must use all available resources to solve it. Sometimes the answer will be as plain as day, other times you'll find you've come to a roadblock and no amount of kicking will knock it down. Then, and only then, should you resort to the information in this book. Follow the instructions on the following pages to find the question that best describes your problem, then read only the answers you need to get moving again.

Thanks for playing!


Oxford Taxidermy
Location
SCENE: Oxford Taxidermy. A TAXIDERMIST works on a freshly killed gazelle. HOLMES and WATSON enter from screen left.
Scene Description
WATSON: If Blackwood's gone to the Surrey docks, we may never find him. It's a very large area, Holmes.
Watson's Question
HOLMES: Indeed, Watson, but perhaps we'll track him down yet. What we need is something with Blackwood's odor on it.
Holmes' Answer
[HOLMES picks up the bloody SMOCK hanging next to the table.]
Holmes' Action

## Page Layout

## Location

This header tells you which room you're in. You'll find a list of locations in the Table of Contents; turn to the page with the location you need, then proceed to the Scene Description.

## Scene Description

This paragraph tells you what's going on in this room (and occasionally tells you the first thing you ought to do there). Find the Scene Description that best describes your situation. For example, you're in the Old Barn. The first Scene Description reads:

***SCENE: Old Barn.*** *A FARMHAND milks a cow in the corner. HOLMES and WATSON enter from screen left. HOLMES speaks to the FARMHAND.*

You know this isn't your scene because you've been here once already, and you spoke to the farmhand, and watched as he finished milking the cow and took her out to pasture. You've just gone to see the farmer's wife, and she sent you back to the barn. This time there's no cow, and no farmhand. You skip down to the next Scene Description, which reads:

***SCENE: Old Barn.*** *Having spoken to the FARMER'S WIFE, HOLMES and WATSON return to the barn to find it empty.*

Aha! This is your scene. Proceed to Watson's Question.

## Watson's Question

Watson asks the same questions you would. Find the question that best describes your problem, then proceed to Holmes' Answer.

## Holmes' Answer

Holmes gives you a clue as to how to solve your problem. Sometimes one clue is all you'll need. Other times you'll have to stay with him a while, watching what he does — in this case, proceed to Holmes' Action. Keep reading until you find your answer, then STOP! You don't want to learn more than you need to know.

## Holmes' Action

Here Holmes shows you what actions you should take to solve your problem. For example, if Holmes' Action says:

*[HOLMES picks up the cigar butt.]*

then you should pick up the cigar butt.

# General Clues

Sherlock Holmes uses his uncanny powers of observation and deduction to solve each case. As Holmes, you have the use of these powers, and must use them to their fullest. Before you go looking for answers in the pages that follow, be certain you've used your investigative skills to the best of your ability, otherwise you may have missed an important clue which would have helped you to solve your current problem unassisted.

## When in London...

In using this cluebook, you will see that many locations exist which you may or may not have seen; if a location has not appeared yet, then there is something left to be done at one of the existing locations. Remember that there are many paths through the game, of which yours will be only one — depending on the choices you make, you may not need to visit every possible location to solve the game.

## Ask Questions

Talk to everyone you meet, and continue talking to them until you've both run out of things to say. Also, try talking to them again when you've seen or done something new; when you know more about your case, your questions are better informed as well. Don't forget to talk to Watson; he'll sometimes have a suggestion for you.

## LOOK Around

One of Holmes' most valuable assets is his unparalleled observation skill — without it, nearly all of his famous cases might have gone unsolved. In your investigation, be sure to examine everyone you meet and every object you see, and pay close attention to the smallest details.

## Take Inventory

During your investigation, you'll have the opportunity to collect many objects which may be useful to you later. Pick up everything you can, and be sure to LOOK at objects more closely once they are in your Inventory. Close scrutiny can reveal valuable clues which might otherwise go unnoticed.

## Read Watson's Journal

Watson keeps track of every conversation you've had during your investigation by making detailed notes in his journal. Review these conversations often to discover clues you may have missed, or to refresh your memory with respect to characters and events.

## Save!

There are 30 slots for saving games, so as long as you have enough hard drive space, there's absolutely no reason not to save your game often. Saving allows you to effectively travel backward in time and take a different path whenever you wish to do so. Always save just before you try something risky — you never know what the outcome may be.

## 221B Baker Street (external)

***SCENE: 221B (ext).*** *HOLMES and WATSON leave 221B after reading LESTRADE's note. JONAS mans his newspaper stand. WIGGINS stands near the stand, playing with a gyroscope.*

**WATSON:** **What a dreadful London morning. Where to now, Holmes?**

HOLMES: To the scene of the crime of course, Watson. The alley behind the Regency Theatre.

***SCENE: 221B (ext).*** *JONAS and WIGGINS stand screen left, near the newspaper stand. Having attempted to give the FLOWER to WIGGINS and received an unsatisfactory response, HOLMES and WATSON linger for a moment on the sidewalk.*

**WATSON:** **Whatever does he mean, Holmes? "Something more to go on?" Can he help us with the carnation, or not?**

HOLMES: The practice of dying carnations is a perhaps more common than I had believed, Watson. If I can learn something about the nature of the dye in this particular flower, I'll have something more for him, indeed.
*[HOLMES walks to the door.]*

HOLMES: Perhaps a careful analysis will reveal something which sets it apart from the hundreds of others like it in London. Inside, Watson — I must scrutinize this flower more thoroughly.
*[HOLMES and WATSON enter 221B.]*

***SCENE: 221B (ext).*** *Having analyzed the FLOWER, and obtained enough information to make WIGGINS' search more effective, HOLMES gives the flower to WIGGINS.*

**WATSON:** **Do you know enough about the flower to put Wiggins on the case now, Holmes?**

HOLMES: Yes, Watson, I think the Irregulars will have an easier time tracking down the flower-seller now.
*[HOLMES speaks to WIGGINS, then gives him the FLOWER. WIGGINS exits.]*

**WATSON:** **Shall we wait here for Wiggins to return?**

HOLMES: No, Watson. Wiggins and his lads will be at it for some time, yet. We'll return later.

*[HOLMES and WATSON exit screen left.]*

***SCENE: 221B (ext).*** *Returning to the newspaper stand, HOLMES and WATSON hope to find WIGGINS and with him the answer to but one of the questions surrounding the current mystery. JONAS stands at screen left, but WIGGINS is not present.*

**WATSON:** **Where in Heaven's name is Wiggins? Isn't he aware of the urgency of his mission?**

HOLMES: Relax, Watson, Wiggins and his lads are doing their best, I'm sure. We've got other errands to attend to — we'll check back again in a bit.

*[HOLMES and WATSON exit screen left.]*

***SCENE: 221B (ext).*** *HOLMES and WATSON return to the newspaper stand to find WIGGINS awaiting them anxiously.*

**WATSON:** **Well, it's about time, isn't it? I hope the lad was able to learn something, for all the time he took at it.**

HOLMES: I'm certain he'll have our answer for us, Watson. I'll go and find out.

*[HOLMES speaks to WIGGINS.]*

***SCENE: 221B (ext).*** *HOLMES and WATSON, in search of documented proof of Sarah's death, pay a visit to JONAS at his newspaper stand.*

**WATSON:** **We've had no luck whatever in getting the proof young James requested, Holmes. Have any new schemes occurred to you?**

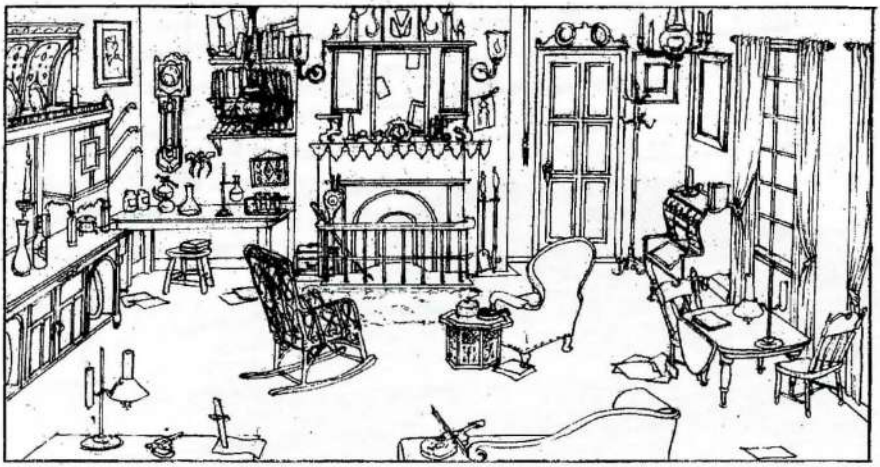
HOLMES: Just one, Watson, but I think it may just work. Old Jonas can tell me for certain.

*[HOLMES speaks to JONAS.]*

**WATSON:** **The newspaper we need is at Fleet Street, eh? As if we didn't have enough to do. Well, are we off then?**

HOLMES: You're absolutely right, Watson, we have more than enough to occupy our afternoon. Perhaps we ought to send a messenger.

*[HOLMES speaks to WIGGINS and gets the NEWSPAPER.]*



*This rendition of the interior of 221B Baker Street included important Holmes iconography the artist's first sketch lacked. The final design presents a view from the windows overlooking the street, allowing even more detail.*

## 221B Baker Street (internal)

***SCENE: 221B (int).*** *HOLMES and WATSON sit at the dining table drinking coffee. HOLMES has just received a message from INSPECTOR LESTRADE. WATSON reads the note.*

**WATSON:** **Well, Holmes, do you intend to become involved in this ghastly matter at last?**

HOLMES: Lestrade's a good man, but he's prone to dramatics. I'm curious as to how well the facts fit his rather convenient theory. We might as well go to the theatre and have a look, at any rate.

*[HOLMES opens the door. HOLMES and WATSON exit to 221B external, then exit screen right.]*

***SCENE: 221B (int).*** *HOLMES and WATSON have just returned to 221B after visiting the scene of the crime.*

**WATSON:** **I say, Holmes, your methods are beyond me. What is it that you do at that laboratory table of yours?**

HOLMES: Anything worth picking up is worth considered analysis of one type or another, Watson. In some cases, the best analysis is one of the chemical sort. The lab equipment allows me to ascertain the chemical composition of nearly any substance.

**WATSON:** **What sorts of things might you analyze at your lab table, Holmes?**

HOLMES: Ah, a demonstration is in order. Consider the powder I removed from the victim's coat.

*[HOLMES places the POWDER on the LAB TABLE.]*

HOLMES: Using a few simple tests, I'll soon know just what sort of powder this is.
*[HOLMES uses the TEST TUBE and Bunsen burner to analyze the POWDER.]*

HOLMES: Then there's the matter of the carnation from the dressing room at the Regency. Cursory examination reveals that it has been artificially coloured. An analysis of the substance used to colour its petals may lead me right to the seller, and in turn, to the buyer.
*[HOLMES uses the MICROSCOPE, BUNSEN BURNER, and FLASK to analyze the FLOWER, then waits for results.]*

***SCENE: 221B (int).*** *HOLMES and WATSON return to the flat after inspecting the dressing room at the Regency Theatre.*

**WATSON: Now that you know how the flower was coloured, how will you track down the vendor, Holmes? There must be hundreds of flower sellers on our London streets.**

HOLMES: My analysis of the petals revealed an iodine based dye; now I need only find the flower seller who uses such a method. I'll just give this lovely blossom to Wiggins, and see if he and his lads can't track down the vendor for us.

***SCENE: 221B (int).*** *HOLMES and WATSON have just returned to 221B after a harrowing confrontation at the Surrey commercial docks.*

**WATSON: With Sarah Carroway's murderer in jail, that ties things up, doesn't it Holmes?**

HOLMES: I'm afraid there's yet another chapter to this dreadful affair, Watson — we've yet to find Anna Carroway. I'm certain Sarah's murderer can lead us closer to her. Shall we go and see him at Bow Street?
*[HOLMES and WATSON exit.]*

***SCENE:*** *221B (int). HOLMES and WATSON return to 221B after HOLMES has had a refreshing swim in the Thames.*

**WATSON: Lord Brumwell was certainly the cause of a lot of trouble these last days, Holmes. Have we come to the end of this mystery at last?**

HOLMES: Not by some distance, Watson. There's still the matter of finding Anna Carroway, and I believe the answer lies with Robert Hunt. Let's pay a visit to his flat, shall we?

## Regency Theatre (alley)

***SCENE: Regency Theatre (alley).*** *HOLMES and WATSON arrive in the alley behind the theatre. A female CORPSE lies on the ground, a jagged wound across her throat. Nearby, INSPECTOR LESTRADE stands making notes in his notebook. A CONSTABLE guards the door leading backstage.*

**WATSON:** **What a dreadful scene, Holmes. Where to begin?**

HOLMES: A thorough search of the area is in order, Watson, including the body of this unfortunate woman.
*[HOLMES produces his magnifying glass, with which he proceeds to examine the CORPSE.]*

HOLMES: *[Mumbling]* Hmm... knife wounds of some sort, abrasions, scratches here on the neck and ring finger. Hello, what's this?
*[HOLMES scrapes up a bit of POWDER from the CORPSE.]*

HOLMES: I'll have a closer look at this later; I expect a lab analysis will reveal a great deal indeed.

**WATSON:** **Say, Holmes, what do you make of that iron bar lying near the door there?**

HOLMES: Well Watson, the lack of bruises in addition to the knife wounds indicates that it certainly isn't the murder weapon. Perhaps I'll have a look at it anyway — one never knows when one will need a blunt object.
*[HOLMES picks up the iron bar.]*

**WATSON:** **I don't suppose we'll get past Constable O'Brien without an argument, eh Holmes? I know you'll want to inspect the victim's dressing room.**

HOLMES: Never fear, Watson. I'll have a word with the good Inspector — I'm certain he'll wish to exchange theories, as usual.
*[HOLMES approaches INSPECTOR LESTRADE, and the two confer briefly. We join them in time to hear HOLMES reveal an important clue.]*

HOLMES: I'm afraid I must disagree, Inspector. The fatal blade had a serrated edge, and the Ripper is known for his skill with a surgeon's scalpel.
*[HOLMES continues discussing the case with INSPECTOR LESTRADE. When he's gained all the information the INSPECTOR has to offer, he and WATSON exit through the backstage door, screen rear.]*

***SCENE: Regency Theatre (alley).*** *HOLMES and WATSON return to the alley to find it empty; only a chalk outline and a coagulating pool of blood marks the site where SARAH CARROWAY'S body lay only minutes before.*

**WATSON:** **Well, Lestrade's wasted no time here, and spent no time either, if you take my meaning. Where do you suppose he's gone to — tea, perhaps?**

HOLMES: *[Smiling]* Now, Watson, the Inspector's a busy man — an entire city depends on the efforts of he and his fellows. At any rate, I expect Lestrade's put the coroner to work by now, and I'm eager to see what he's turned up. We'll want to pay a visit to Southwark Morgue.

**WATSON:** **The stage room door is locked tight, Holmes. How do you propose we get inside?**

HOLMES: My natural bent toward law and order prevents me from breaking in, Watson, though that's by far the most convenient solution. In any case, I haven't anything at hand which would be equal to the job.

*[HOLMES lights his pipe and paces the alley momentarily.]*

HOLMES: Of course! Sarah Carroway's handbag — surely she carried a key. On to Southwark Morgue, Watson.

***SCENE: Regency Theatre (alley).*** *Having come into possession of a LARGE KEY, HOLMES and WATSON return once again to the alley.*

**WATSON:** **How can you be so certain that key will fit this door, Holmes?**

HOLMES: It is too large a key to fit anything but a large external door of just this type. I can only hope this will be the lock to which it belongs.

*[HOLMES uses the LARGE KEY on the door and he and WATSON enter the dressing room.]*

## Regency Theatre (dressing room)

***SCENE: Regency Theatre dressing room.*** *SHEILA PARKER sits at a vanity table crying hysterically. MR. CARRUTHERS kneels near the door and works at the latch with various tools. HOLMES and WATSON enter from screen rear. HOLMES begins examining the room in detail.*

**WATSON:** **Do you suppose that bottle of perfume belonged to the deceased?**

HOLMES: While the ribbon indicates that the perfume was a gift, there is no way to deduce its recipient. Perhaps Miss Parker can enlighten us.

*[HOLMES picks up the PERFUME and reads the label.]*

**WATSON:** **The vase of flowers looks as though it may have been a recent gift, eh Holmes? Perhaps there's a card.**

HOLMES: Indeed there is, Watson. It should tell us who sent the flowers, and to whom.

*[HOLMES examines the card with his magnifying glass.]*

HOLMES: They were sent to Sarah Carroway, but the card is signed "Your Secret Admirer". The handwriting, however, tells us much about the writer of the message.

*[HOLMES takes HANDWRITTEN CARD from vase.]*

HOLMES: For example, I can see that the writer was a woman; the hand is definitely feminine, and I suspect Sarah's "secret admirer" is not. Perhaps the writer can enlighten us as to the sender.

**WATSON:** **Those look like ordinary carnations, Holmes. Surely they can't hold your interest for long.**

HOLMES: On the contrary, Watson. Those things which seem ordinary on the surface frequently reveal extraordinary data.

*[HOLMES takes a flower from the vase.]*

**WATSON:** **What ever are you going to do with that flower? Certainly you don't plan to offer it to this hysterical girl...**

HOLMES: No Watson, but an analysis of this simple blossom may prove it not so simple after all.

*[HOLMES places the FLOWER in his coat pocket.]*

HOLMES: I believe it to be artificially coloured; by ascertaining the type of dye used, I may be able to track down the seller, and in turn, the buyer. I'll take it back to 221B and give it a good going over at the lab.

**WATSON:** **The dresser's locked, is it? What could be in it of such importance as to require a lock?**

HOLMES: Perhaps nothing, but I should like to get a look inside if I can. I don't suppose the key is in this room, though.

*[HOLMES moves from one place to another, examining every item in the room, and mumbling inarticulately.]*

HOLMES: I thought not. If Mr. Carruthers can't help us, I suspect we'll find the key somewhere in Miss Carroway's things — if not in her handbag, then certainly in her flat.

**WATSON:** **I wonder what's wrong with the door latch? Mr. Carruthers has been worrying over it since we arrived.**

HOLMES: Perhaps it's missing a piece.

*[HOLMES examines the door and questions Mr. Carruthers about it, then begins examining the floor to the right of the doorway.]*

HOLMES: Ah, here we are. I knew it couldn't be far away.

*[HOLMES bends down to reach under the wardrobe where a shiny object lays on the floor.]*

HOLMES: It's the spring that operates the latch mechanism, Watson. Mr. Carruthers ought to find this useful.

*[HOLMES gives the spring to Mr. Carruthers.]*

**WATSON:** **The young lady's in a terrible state, Holmes. Clearly she's in no condition to answer our questions.**

HOLMES: Yes, she's had quite a fright. We'll need to calm her.

*[HOLMES attempts to question Sheila, but the girl is too distraught to speak. He moves over to speak to WATSON.]*

HOLMES: Watson, I assume you are carrying a sedative of some sort. Perhaps with a dose of it, she'll stop crying long enough to answer a few questions.

*[HOLMES takes sedative from WATSON, and gives it to SHEILA, then proceeds to question her.]*

**WATSON:** **Well, Holmes, you've searched the entire room and spoken to all the witnesses. Surely there's nothing more to be learned here.**

HOLMES: My dear Watson, surely you've heard the expression, to "search *high* and *low*"?

*[HOLMES begins examining the walls. He moves around the room, then stops at the door.]*

HOLMES: What's this, then? An oily stain high upon the door. What does this reveal to you, Watson?
*[WATSON shrugs and watches as HOLMES examines the stain through his magnifying glass. He sniffs at it, and nods.]*

HOLMES: A stain of Macassar hair oil containing a single black hair. Its position on the door indicates a tall man, taller than myself. Could this be our man, Watson? I wonder.

***SCENE: Regency Theatre dressing room**. MR. CARRUTHERS sits at the vanity table HOLMES and WATSON, having acquired a SMALL KEY, enter from screen rear.*

**WATSON: Given the thorough inspection you gave this room on our last visit, what more could you possibly hope to accomplish here, Holmes?**

HOLMES: Using the key we obtained from Sarah Carroway's flat, I hope to breach the dresser, Watson. It may hold a clue as to Miss Carroway's life outside this theatre.
*[HOLMES uses the BRASS KEY to open the dresser.]*

**WATSON: Have you found anything of interest in the dresser? I don't much like the idea of digging around in the poor girl's personal belongings, Holmes.**

HOLMES: Only a pair of tickets to a box seat at the Chancery Opera House. I don't imagine she'll be needing them, perhaps we should go in her stead — we may learn something from the experience.
*[HOLMES takes the OPERA TICKETS from the top drawer.]*

## Sarah Carroway's Flat

***SCENE: Sarah Carroway's flat.*** *HOLMES and WATSON enter from the door, screen rear. HOLMES begins examining the sparsely furnished room.*

**WATSON:** **Do you see anything of interest, Holmes? Just the usual, as far as I can tell; a bed to sleep in, a fire to keep out the cold, an umbrella to keep the rain off the head...**

HOLMES: Rain, indeed, Watson. It hasn't stopped in days. Why do you suppose Miss Carroway left her umbrella at home, then?
*[HOLMES moves to the umbrella, examining it carefully.]*

HOLMES: This umbrella hasn't been used in at least a week, Watson — it's dry as a bone. And what's that down at the tip there?
*[HOLMES opens the umbrella. An object falls to the floor, landing with a* ***ting****! HOLMES bends and picks up the object.]*

HOLMES: Ah, the very thing I came for, unless I miss my guess. This key ought to open doors for us — or should I say "drawers"?
*[HOLMES continues his search of the room, stopping to look over his shoulder at the puzzled WATSON.]*

HOLMES: You remember, old friend, the locked dresser at the Regency dressing room! We'll have a look in there now, eh Watson?

**WATSON:** **From the look of the laundry basket, she'd been a while from her chores, wouldn't you agree, Holmes?**

HOLMES: Quite so, Watson, and very fortunate for us.
*[HOLMES examines the laundry basket.]*

HOLMES: Interesting. It seems Miss Carroway was keeping company with an athlete, Watson.
*[HOLMES pulls a sweater from the basket and lays it on the top where he proceeds to examine it.]*

HOLMES: Ah, I suspect this belongs to the same chap who visited our victim in her dressing room. I'm looking forward to meeting this tall, black-haired rugby player, aren't you Watson?

## Southwark Morgue

***SCENE: Southwark Morgue.*** *INSPECTOR GREGSON stands at a cabinet, flipping through files. The CORONER is busy with his work. HOLMES and WATSON enter from screen left.*

**WATSON:** **The coroner looks busy, Holmes. Are you sure you want to interrupt him just now?**

HOLMES: I'm afraid so, Watson. He may have discovered something of significance which was not apparent to me at the scene. Additionally, I want to get a look at the items she was carrying on her person.
*[HOLMES approaches the coroner and asks to view the victim's personal effects.]*

**WATSON:** **So this is what Miss Carroway was carrying on her person at the time of death. It all looks very ordinary, Holmes — these could be the possessions of a thousand young girls in London.**

HOLMES: Ah, but they aren't, Watson. They are the particular belongings of our victim, and as such, any of them might prove useful to us in our investigation. At present, I'm especially interested in that large key, there.
*[HOLMES reaches for the LARGE KEY, but is stopped by the Coroner.]*

**WATSON:** **The coroner needs "authorization" before he'll let you take the key, eh? Shouldn't your reputation as London's finest consulting detective be authorization enough?**

HOLMES: Apparently not, Watson. Perhaps Inspector Gregson can help us.
*[HOLMES speaks briefly with INSPECTOR GREGSON.]*

HOLMES: Come along, Watson. We're off to Scotland Yard to find Lestrade.

***SCENE: Southwark Morgue.*** *Having been denied entrance to Scotland Yard, HOLMES and WATSON return to the morgue.*

**WATSON:** **Inspector Gregson may be troubled to hear that his word doesn't have much pull with the constable on duty at Scotland Yard.**

HOLMES: Indeed, Watson. I'll break it to him gently.
*[HOLMES speaks again to INSPECTOR GREGSON, who promises to put the matter straight immediately. HOLMES, WATSON, and INSPECTOR GREGSON exit screen left.]*

***SCENE: Southwark Morgue.*** *Having spoken with INSPECTOR LESTRADE and obtained a PASS, HOLMES and WATSON return once again.*

**WATSON:** **I must say, I've seen enough of this place for one day. Perhaps the coroner will be satisfied at last and let you have that troublesome key.**

HOLMES: Authorization is what he asked for, and it's what we've brought. We'll have no trouble with him now, Watson.
*[HOLMES gives the PASS to the CORONER, and takes the LARGE KEY from Sarah Carroway's personal effects.]*

***SCENE: Southwark Morgue.*** *Following their confrontation with JAMES at Eaton Dormitory, HOLMES and WATSON return to Southwark Morgue.*

**WATSON:** **There sits the death certificate, Holmes, and it's as though our hands are tied behind our backs. Do you suppose Lestrade will give us permission to remove it?**

HOLMES: Not likely, Watson. We may have to think of another way around this problem. What other printed proof might we lay our hands on?
*[HOLMES strokes his long chin thoughtfully. At last, a glimmer comes to his eye.]*

HOLMES: Of course! I should have thought of it sooner. Surely the Times printed a story on the murder — that ought to be enough to convince young James. We'll return to Jonas' newspaper stand at once.

## Scotland Yard (external)

***SCENE: Scotland Yard (ext).*** *AUGIE sells fruit from his stand, screen right. The CONSTABLE stands center screen, guarding the building's entrance. HOLMES and WATSON attempt to enter the building, but are stopped by CONSTABLE LEWIS.*

**WATSON:** **That Constable certainly has his nerve. Doesn't he know who he's dealing with?** ***[Angrily, to the CONSTABLE]*** **See here, young man!**

HOLMES: Calm down, Watson, he's only doing his job. We'll simply have to do better than dropping Inspector Gregson's good name.

*[HOLMES stands for a moment, smoking his pipe thoughtfully.]*

HOLMES: Inspector Gregson did mention the increased security measures. Perhaps if we speak to him again...Come along, Watson, it's back to Southwark Morgue for us.

## Scotland Yard (internal)

***SCENE: Scotland Yard (int).*** *SERGEANT DUNCAN sits behind a desk, shuffling papers. In the background, a dozen men at a dozen desks do likewise. HOLMES and WATSON enter from screen right.*

**WATSON:** **The desk sergeant obviously has no idea of the importance of your errand. I say you ought to demand to speak with Lestrade at once.**

HOLMES: I don't think that would be wise, Watson. If you wish to succeed with a man in a position of power, you must first learn his weaknesses. We must find someone who can give us the map to Sergeant Duncan's "Achilles' Heel". Have you any suggestions, Watson?

*[HOLMES asks WATSON for a suggestion.]*

HOLMES: Just so! Who would know more about the goings on at the Yard than our old friend Augie! Come along, Watson. The answer to our problem is just outside this door.

*[HOLMES and WATSON exit to Scotland Yard (ext). HOLMES speaks with AUGIE, resorting to blackmail when the apple seller refuses to answer his questions. At last, he has his solution. HOLMES and WATSON enter Scotland Yard once again.]*

***SCENE: Scotland Yard (int).*** *Armed with the map to SERGEANT DUNCAN's "Achilles' Heel", HOLMES and WATSON return to Scotland Yard.*

**WATSON:** **Now that you know what makes the Sergeant tick, perhaps he'll summon Lestrade for you after all.**

HOLMES: I believe I'll have another go at him, at that.
*[HOLMES speaks with SERGEANT DUNCAN. The SERGEANT calls for INSPECTOR LESTRADE, who enters from screen rear. Holmes speaks with LESTRADE, then picks up the PASS from SERGEANT DUNCAN.]*

***SCENE: Scotland Yard (int).*** *Having been denied entrance at Bow Street Police Court, HOLMES and WATSON return to Scotland Yard. SERGEANT DUNCAN is busy at his desk.*

**WATSON:** **That fellow at Bow Street was certainly rude, Holmes. How do you plan to deal with him?**

HOLMES: If I'm not mistaken, Watson, I'll find the answer to that question in this very room.
*[HOLMES speaks briefly to Sgt. Duncan.]*

HOLMES: Our industrious Sergeant Duncan was just the ticket, as I was certain he would be.
*[HOLMES and WATSON exit screen right and return to Bow St. Police Court.]*

## Chancery Opera House (lobby)

***SCENE*: Chancery Opera House (lobby).** *Opera-goers mill about the large lobby before the evening's performance. An USHER takes tickets at the door, and the manager, MR. EPSTEIN, greets the patrons as they enter. The STAIRWAY USHER guards the stairway to the upper boxes. HOLMES and WATSON enter from screen left.*

**WATSON:** **Ah, the opera. I trust we'll get more than a song within these walls, Holmes. Do you have our tickets?**

HOLMES: Indeed, Watson. These tickets will get us through the door, but our wits may get us well beyond it.
*[HOLMES gives the OPERA TICKETS to the USHER.]*

**WATSON:** **They seem to have a full house this evening, Holmes. I wonder who among the masses can answer our questions?**

HOLMES: The important-looking chap there must be the manager. He ought to know something about Anna Carroway.
*[HOLMES speaks to MR. EPSTEIN.]*

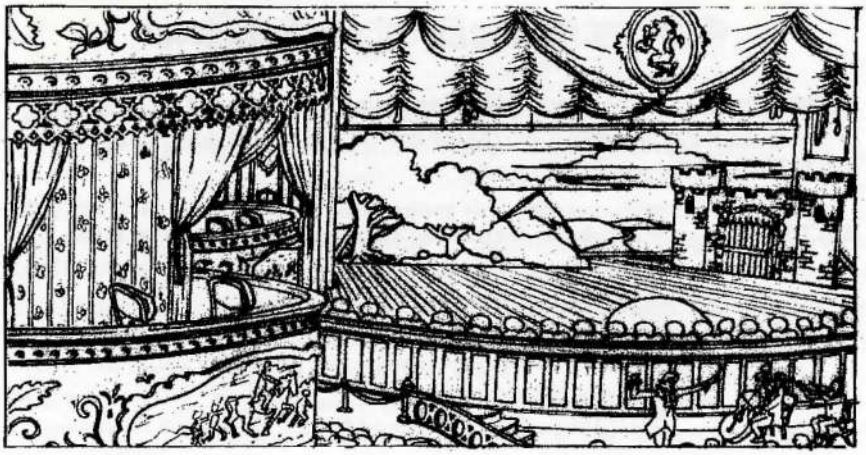
**WATSON:** **Mr. Epstein seems unlikely to cooperate, Holmes. How will we get into Anna Carroway's dressing room now?**

HOLMES: Get in we must, Watson, and so we will — one way or another. It may be necessary to go over his head and speak to the owner, Mrs. Worthington. I believe we'll find her up these stairs in her box seat.
*[HOLMES exits to the box and speaks with Mrs. Worthington, then returns with a NOTE, which he gives to MR. EPSTEIN.]*

***SCENE*:** *Chancery Opera House (lobby). After a cursory search of Anna Carroway's dressing room, HOLMES and WATSON return to the lobby to confer.*

**WATSON:** **Well, that was a hasty inspection, even for you. Surely you'll need to spend a bit more time in Anna's dressing room, won't you?**

HOLMES: It is clear that I will be unable to conduct a thorough search with Mr. Epstein breathing down my neck, Watson.
*[HOLMES speaks with WATSON and the two concoct a scheme for keeping the manager occupied, then HOLMES asks MR. EPSTEIN to accompany them once again to the dressing room.]*



*In his first sketch of the Chancery Opera House, the artist perfectly conveyed the designer's vision of a 19th century theatre.*

## Chancery Opera House (box)

***SCENE*: Chancery Opera House (box).** *MRS. WORTHINGTON sits in one of the box's three seats, leaving the two remaining seats unoccupied. HOLMES and WATSON enter from screen left.*

**WATSON:** **The woman in the next seat is wearing more jewels than the Queen, Holmes. Who do you suppose she could be?**

HOLMES: I don't know at present, Watson, but I intend to find out. Even as a casual acquaintance, the woman who sits before us may know more about Sarah Carroway than anyone we've questioned to date. I'll find out as much as I can before the performance begins.

*[HOLMES speaks to MRS. WORTHINGTON.]*

**WATSON:** **This woman seems intent on saving these seats for their owner, Holmes. How will you convince her to speak with you?**

HOLMES: I'm afraid I'll have to inform her of Sarah's death, Watson. Pity to ruin her evening this way.

*[HOLMES gives the OPERA TICKETS to MRS. WORTHINGTON. He questions her at length until he has gleaned as much information as she has to give. Presently, the evening's performance begins and MRS. WORTHINGTON gives it her full attention. HOLMES and WATSON exit screen left.]*

## Chancery Opera House (dressing room)

***SCENE: Chancery Opera House (dressing room).*** *HOLMES, WATSON, and MR. EPSTEIN enter the dressing room for the first time, from the door, screen rear. HOLMES scans the small room briefly.*

**WATSON:** **Well, Anna Carroway's career seems to have taken her farther than that of her late sister. Do you see anything of interest, Holmes?**

HOLMES: Yes Watson, but a thorough search is out of the question at this time, for obvious reasons. Let us step back into the lobby to discuss the matter further.
*[HOLMES, WATSON and MR. EPSTEIN exit the dressing room.]*

***SCENE: Chancery Opera House (dressing room).*** *HOLMES, WATSON, and MR. EPSTEIN return to the room following HOLMES' and WATSON's brief discussion in the lobby.*

**WATSON:** **Just let me know if there's anything I can do to assist your investigation, Holmes.**
*[HOLMES sends WATSON into the large closet on several errands, and, as planned, MR. EPSTEIN insists on accompanying him. In this way, HOLMES is able to thoroughly search the dressing room.]*

HOLMES: *[To himself]* I'll wager this vanity holds something useful.
*[HOLMES opens the DRAWERS, and removes the contents of the middle drawer: a RING OF KEYS.]*

## Belle's Parfumerie

***SCENE: Belle's Parfumerie.*** *BELLE stands behind the counter. A CLEANING GIRL sweeps the floor. HOLMES and WATSON enter from screen left.*

**WATSON:** **How can you expect this woman to recall to whom she sold this bottle of perfume? This shop must service a hundred patrons each week.**

HOLMES: We may know enough about the gentleman we're looking for to spur Belle's memory, or perhaps that of her girl, there.
*[HOLMES speaks with BELLE.]*

**WATSON:** **That cleaning girl certainly is frightened of her employer, isn't she Holmes? If she knows anything, we'll not get it out of her while she's under Belle's watchful eye.**

HOLMES: Quite right, Watson. Perhaps we can lure Belle away from her post, somehow.
*[HOLMES asks BELLE to sell him a bottle of La cote de Azure. BELLE goes to her stockroom to fetch a bottle.]*

HOLMES: Keep an eye out for Belle, Watson. I'm going to see if the young lady can provide us with an insight into the rugby player.
*[HOLMES speaks briefly with the CLEANING GIRL while BELLE is away.]*

## South Kensington Field

***SCENE: South Kensington Field.*** *Rugby practice is in progress. Dozens of young men run about the field as their COACH shouts at them. A PLAYER sits upon the bench, and a WATERBOY squats nearby with his pail at the ready. HOLMES and WATSON enter from screen left.*

WATSON: All those chaps look the same from here, don't they Holmes? How will we ever find the right one?

HOLMES: By giving a description of our man to the coach here, perhaps we can narrow the choices a bit.
*[HOLMES attempts to speak with the COACH.]*

**WATSON:** **It seems as if the coach can't be bothered with something as trivial as a murder investigation. Bloody inconvenient in the middle of Rugby season, eh?**

HOLMES: Quite so, Watson, but I intend to persist in my inquiries until he has no choice but to speak with me.
*[HOLMES continues pestering the COACH until he is able to get the man's attention.]*

**WATSON:** **The coach can't help us, eh Holmes? Must we question every lad on the field?**

HOLMES: No Watson, the coach won't stand for that. We'll have to have more information before we come back again.

**WATSON:** **How can we learn a little more about what the lad looks like?**

HOLMES: Perhaps we should return to the dressing room at the Regency Theatre, or to Sarah Carroway's flat, to see if he's left traces from which we can deduce his physical appearance.

**WATSON:** **How on earth are we to know the boy's name, Holmes?**

HOLMES: I've been lax, Watson. I believe we'll find our answer at the Opera, if we can find someone in whom Sarah confided.
*[HOLMES produces two OPERA TICKETS.]*

HOLMES: These are the tickets I removed from the dresser in the Regency Theatre dressing room. Perhaps we're not too late for the evening's performance.

**WATSON:** **Holmes, the coach has stepped over the bounds of reason. There is no possible way we can know what brand he smokes, is there?**

HOLMES: The answer lies somewhere along our path, Watson. There is one witness we've neglected to question.
*[WATSON pulls at his mustache in frustration as HOLMES looks on, amused.]*

HOLMES: The cleaning girl at Belle's Parfumerie, Watson. We must find a way to get her alone.

**WATSON:** **The boy requires proof, eh Holmes? What sort of proof do we have that he's been keeping company with poor Sarah Carroway?**

HOLMES: The item we removed from the vanity in the Regency Theatre dressing room.
*[HOLMES reaches into his coat and produces the PERFUME BOTTLE, which he gives to JAMES.]*

## Eaton Dormitory

***SCENE: Eaton Dormitory.*** *HOLMES and WATSON, having just come from their confrontation with JAMES at South Kensington Field, enter through the door, screen rear. JAMES stands defiantly near his bed.*

**WATSON:** **I'm afraid we've made young James very angry. He has no intention of speaking with us, Holmes.**

HOLMES: Watson, this is yet another case where persistence will certainly pay off. James will have to speak with me, whether he likes it or not.

**WATSON:** **He doesn't believe you! Perhaps in his grief, the young man has gone quite mad, Holmes. How will you convince him?**

HOLMES: We require some sort of official document or other substantial proof that Sarah Carroway is indeed deceased — perhaps the coroner will allow us to borrow the death certificate. We haven't much time Watson, come along.

***SCENE: Eaton Dormitory.*** *Having obtained written proof of Sarah's murder, HOLMES and WATSON enter through the door, screen rear. JAMES awaits them.*

**WATSON:** **I pity the lad, Holmes. To read about the death of a loved one is a painful thing.**

HOLMES: Yes Watson, but I'm afraid it's the only way.
*[HOLMES gives the NEWSPAPER to JAMES, then questions the boy.]*

## Picnic Site and Playground

***SCENE: Picnic Site near [school] playground.*** *A dozen or so children frolic and play, save one SOLITARY BOY who stands alone, watching them. HOLMES and WATSON enter from screen left.*

**WATSON:** **I wonder why that boy doesn't join in with the others? He looks terribly lonely, Holmes.**

HOLMES: Indeed, Watson. He must be the one James spoke of — the one Anna Carroway was taken with.

**WATSON:** **The boy shows no interest in speaking with you. How will you get his cooperation?**

HOLMES: No doubt he's been taught not to speak to strangers. The answer to that is to draw him close enough that we may introduce ourselves.

*[HOLMES draws at his pipe and strokes his chin thoughtfully.]*

HOLMES: Perhaps Antonio Caruso, the man young James referred to as Anna Carroway's beau, knows something which will help us reach this boy, Watson.

***SCENE: Picnic Site near school playground.*** *HOLMES and WATSON return to the site for another attempt at speaking with the SOLITARY BOY.*

**WATSON:** **The boy still won't speak to you, eh Holmes?**

HOLMES: Not yet, Watson, but I think I can lure him to the fence, at the very least.

*[HOLMES pulls an object from his coat and approaches the fence.]*

HOLMES: It's the gyroscope I bought from Wiggins. Mr. Caruso said the boy wanted a gyroscope more than anything else. Perhaps he'll talk to us now, Watson.

*[HOLMES uses the gyroscope. After a moment, the SOLITARY BOY approaches the fence. HOLMES speaks to the SOLITARY BOY, then gives him the GYROSCOPE.]*

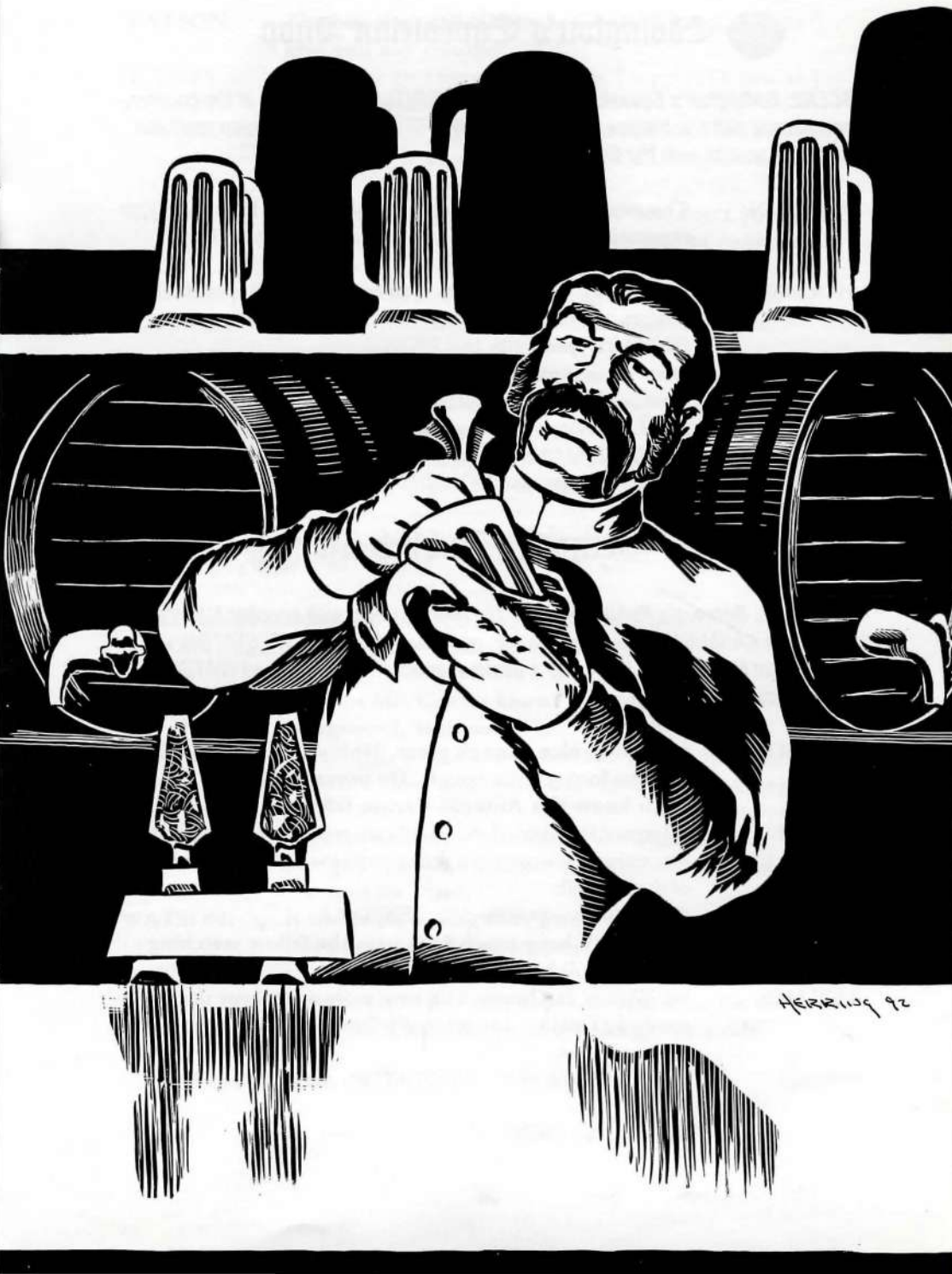
**WATSON:** **Well Holmes, Paul seems happy with his new toy. Shall we be on our way, then?**

HOLMES: Not just yet, Watson. What's that on the fence there?

*[HOLMES walks to the fence where the SOLITARY BOY has left his hat hanging. He picks up the hat.]*

HOLMES: It's the boy's school cap. It looks expensive — perhaps the hatter can tell us something of this lonely boy's family.

*[HOLMES looks closely at the hat.]*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## Eddington's Equestrian Shop

***SCENE: Eddington's Equestrian Shop.*** *The COUNTERMAN stands at the counter, and several patrons browse. HOLMES and WATSON enter from screen rear, and HOLMES speaks with the COUNTERMAN.*

**WATSON:** **The counterman seems interested only in his reputation, Holmes. I can't imagine how you'll get him to help you.**

HOLMES: Between us, Watson, I trust we'll find a way to appeal to that interest.
*[HOLMES speaks with WATSON.]*

HOLMES: Now, there must be something around here I can disturb. Ah, these coats of arms are surely counterfeits, eh Watson?
*[HOLMES examines the coats of arms, then speaks to the COUNTERMAN about them. Presently, the COUNTERMAN agrees to cooperate, and HOLMES is able to question him further.]*

## St. Bernard's Publick House

***SCENE: St. Bernard's Publick House.*** *The room is filled with snooker tables and players. A BARMAN stands behind a bar, polishing glasses. A SPECTATOR watches as NOBBY and JOCK play a game of snooker. HOLMES and WATSON enter from screen left.*

**WATSON:** **It seems a nice enough place, Holmes, but some of the patrons look a little rough. Do you suppose any of them know this Antonio Caruso fellow?**

HOLMES: If I'm not mistaken, these fellows are regulars here, as is our Mr. Caruso. It may take a little persuasion, but we'll get one of them to talk.
*[HOLMES speaks to the SPECTATOR.]*

**WATSON:** **You didn't have much luck with the fellow watching the game, did you?**

HOLMES: No Watson, but I suspect I'll have more when I pay the guinea he's asking. The price of information gets higher every day, my friend.
*[HOLMES pays off the SPECTATOR, and speaks with him further.]*

**WATSON:** **The one they call Nobby is a scabrous sort. Did he give you any trouble?**

HOLMES: No, but he gave me no help, either. I suppose I'll have to pay him off as well.

*[HOLMES pays NOBBY, and speaks with him. After a moment, JOCK cuts into the conversation, and HOLMES speaks with him as well.]*

**WATSON:** **The dandy there seems your best bet, don't you think, Holmes? If only you can convince him to cooperate.**

HOLMES: He'll not do so willingly, Watson, but there may be another way.

*[HOLMES gives the room and the patrons a quick examination.]*

HOLMES: Hmmm... interesting. Perhaps the barman can tell me something useful.

*[HOLMES questions the BARMAN.]*

HOLMES: Watson, I think I know how I can bring old Jock around to my way of thinking.

*[HOLMES approaches JOCK and waits for him to line up his shot, then demands to speak with him immediately.]*

## Antonio Caruso's Flat

***SCENE: Antonio Caruso's flat.*** *ANTONIO is alone in the small bachelor apartment. He greets HOLMES and WATSON as they enter from screen left.*

**WATSON:** **Perhaps Mr. Caruso knows something of the boy at the playground, Holmes.**

HOLMES: Quite right, Watson. I'll ask him about it at once.

*[HOLMES asks ANTONIO about the solitary boy at the picnic site.]*

HOLMES: A gyroscope indeed! Watson, doesn't Wiggins still have the gyro you gave him for Christmas last? Perhaps he'll allow us to borrow it for a time.

**WATSON:** **It seems the young man's told you all he knows. Is there anything else of interest, Holmes?**

HOLMES: Just the possessions of a comfortably frivolous bachelor, Watson. Let us visit Miss Anna Carroway's flat, the address of which Mr. Caruso has been kind enough to provide.

# Anna Carroway's House (external)

***SCENE*: Anna Carroway's house (ext).** *HOLMES and WATSON enter from screen right. A large window looks into a room which does not appear to connect to the flat. Screen left is a white door with a KNOCKER and BELLPULL upon it. HOLMES uses the BELLPULL.*

**WATSON:** **I wonder if the housekeeper has gone to market? She would certainly have answered by now if she'd heard us.**

HOLMES: Perhaps, Watson, or perhaps she's quite deaf as Mr. Caruso suggested. Regardless, we must enter the building.

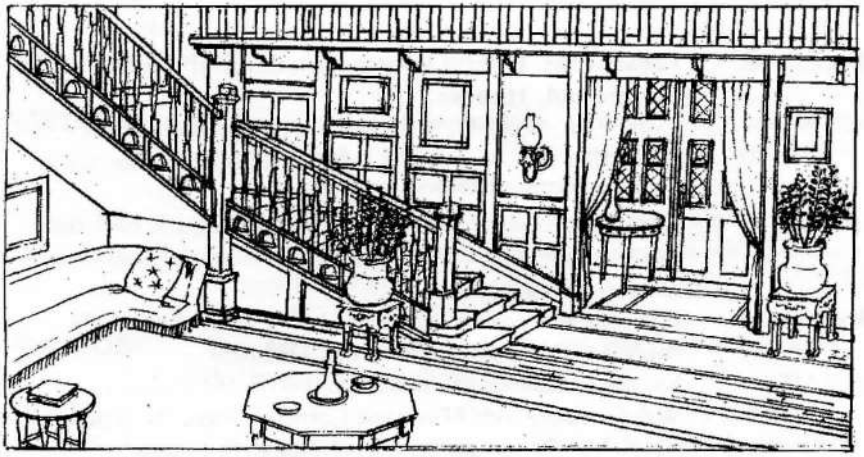
**WATSON:** **How do you intend to get in without a key, Holmes?**

HOLMES: Without a key, Watson, we'd have to break in, which would certainly attract the wrong sort of attention from Scotland Yard. However, *with* a key...

*[HOLMES reaches into his coat and pulls out a KEY RING.]*

HOLMES: Don't look so surprised, Watson. What do you suppose I was doing in Anna Carroway's dressing room while you were keeping Mr. Epstein occupied?

*[HOLMES uses the KEY RING on the door. HOLMES and WATSON enter the house.]*



*Anna Carroway's living room was based on the typical Victorian entryway; spacious, yet sparsely furnished.*

## Anna Carroway's House (living room)

***SCENE: Anna Carroway's house (living room).*** *The house appears to be empty as HOLMES and WATSON enter from screen rear.*

**WATSON:** **I see nothing out of the ordinary here, Holmes. Is there anything in this room worthy of notice?**

HOLMES: Of course there is, Watson. Why, just look over here.
*[HOLMES walks to a table upon which a silver salver rests. Inside the salver are two calling cards. HOLMES examines the cards.]*

HOLMES: Interesting — a Mr. Jacob Farthington, Barrister of Greys Inn, paid Miss Carroway a visit. We'll drop in on him later. Let us visit the upstairs now, Watson.
*[HOLMES and WATSON ascend the stairs.]*

***SCENE: Anna Carroway's house (living room).*** *After meeting the housekeeper in the upstairs bedroom, HOLMES and WATSON descend to the living room again.*

**WATSON:** **The housekeeper is certainly an excitable woman, isn't she Holmes? You won't accomplish anything while she's in the room.**

HOLMES: That is precisely why she must leave the room, Watson, and why we must give her reason to.
*[HOLMES walks to the potted plant to the left of the stairway. He tips the pot slightly, and a small quantity of soil falls to the carpet.]*

HOLMES: *[Feigning dismay]* See here, Watson, I've made a mess. I must go upstairs at once and apologise to the housekeeper.
*[HOLMES ascends the stairs and WATSON follows.]*

## Anna Carroway's House (bedroom)

***SCENE: Anna Carroway's house (bedroom).*** *The HOUSEKEEPER stands at the foot of the bed, sweeping furiously at a single patch of carpet. HOLMES and WATSON enter from the door, screen rear.*

**WATSON:** **She hasn't noticed us, Holmes. I'm afraid she'll have quite a fright when she does.**

HOLMES: Quite so, Watson. I'll have to get her attention.
*[HOLMES speaks to the HOUSEKEEPER.]*

**WATSON: I don't see how you're going to learn anything here, Holmes. The cleaning lady won't allow it, if I'm any judge.**

HOLMES: Indeed, she does seem bent on her task. However, I must have a look around this room, with or without her approval.
*[HOLMES draws at his pipe, his eyes pinned on the HOUSEKEEPER's broom.]*

HOLMES: We must draw her from this room to another. Perhaps if her duties called her elsewhere... Come along, Watson, we're needed downstairs.

***SCENE: Anna Carroway's house (bedroom).*** *Having successfully removed the HOUSEKEEPER, HOLMES and WATSON return to peruse the bedroom.*

**WATSON: Well, now that she's out of the way, I do hope there's something to be learned here.**

HOLMES: I'm certain that a large piece of the puzzle lies somewhere in this room, Watson.
*[HOLMES conducts a thorough search of the room.]*

HOLMES: The housekeeper called my attention to this statue, Watson. There's nothing especially unique about it — one has to wonder why Miss Carroway treasured it so.
*[HOLMES moves the statue.]*

HOLMES: Ah, a hidden book lies here on the pedestal. And what sort of book do you suppose one hides, Watson?
*[HOLMES picks up the book.]*

HOLMES: Why, a diary, of course. And this one should tell us a great deal.
*[HOLMES examines the book.]*

## Lord Brumwell's Mansion (external)

***SCENE: Brumwell Mansion (ext).*** *Ornate pillars mark the entry to the immense Brumwell dwelling. A BELLPULL hangs to the left of the huge door.*

**WATSON:** **The Brumwells certainly have an army of servants whose sole duty it is to keep the likes of us on the "right" side of that door there, Holmes. Do you imagine we'll just walk in?**

HOLMES: I'll worry about all that when I've managed to get the attention of one of those servants.
*[HOLMES uses the BELLPULL. Presently, the door is answered by a butler. After a few words, he convinces the BUTLER to give his card to LORD BRUMWELL.]*

**WATSON:** **Really! The nerve of that butler leaving us out here like a couple of messengers. What shall we do, Holmes?**

HOLMES: We'll wait, Watson.
*[The BUTLER returns and admits HOLMES and WATSON into the foyer.]*

## Lord Brumwell's Mansion (foyer)

***SCENE: Brumwell Mansion (foyer).*** *HOLMES and WATSON enter from screen left. The BUTLER asks them to wait for LADY BRUMWELL, then exits screen right.*

**WATSON:** **Brumwell's too busy to see us, eh? And what shall we do while we wait for the lady of the manor to fetch us?**

HOLMES: I'm certain she'll be along at any moment, Watson. Let us take this time to examine our surroundings. Notice this cigarette butt...
*[HOLMES examines the ashtray to the right of the front doors.]*

## Lord Brumwell's Mansion (parlor)

***SCENE: Brumwell Mansion (parlor).*** *HOLMES and WATSON enter from screen left. LADY BRUMWELL stands proudly, waiting for HOLMES to state his business.*

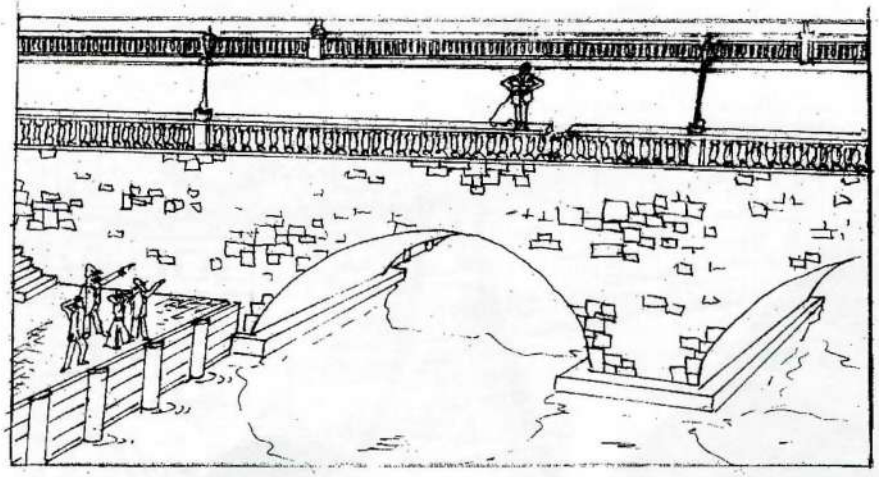
**WATSON:** **Lady Brumwell wasn't as helpful as I hoped she would be. How do you suppose we'll gain audience with Lord Brumwell himself?**

HOLMES: Her reticence awakens suspicion, Watson. We'll return when we have evidence which connects Lord Brumwell solidly to this affair, as I expect we will soon enough.

***SCENE: Brumwell Mansion (parlor).*** *With Dr. Smithson's letter in their possession, HOLMES and WATSON return to confront LORD BRUMWELL.*

**WATSON:** **Lady Brumwell doesn't look entirely happy to see us again, Holmes. Do you imagine she'll allow you to see her husband this time?**

HOLMES: Watson, once I tell her about this letter from Sarah Carroway's pendant, I expect she'll want nothing more than to please us. Lord Brumwell might be another story, though.
*[HOLMES speaks to LADY BRUMWELL about Dr. Smithson's letter. LADY BRUMWELL tells him to see her husband immediately. HOLMES opens the door to the study, and he and WATSON exit the parlor.]*



*The original story called for Lord Brumwell to jump from London Bridge. This presented logistical problems, and the scene was reworked accordingly.*

## Lord Brumwell's Mansion (study)

***SCENE: Brumwell Mansion (study).*** *HOLMES and WATSON enter from the parlor door, screen rear. LORD BRUMWELL greets them gruffly.*

**WATSON:** **Have a care, Holmes. He'll not take this lightly.**

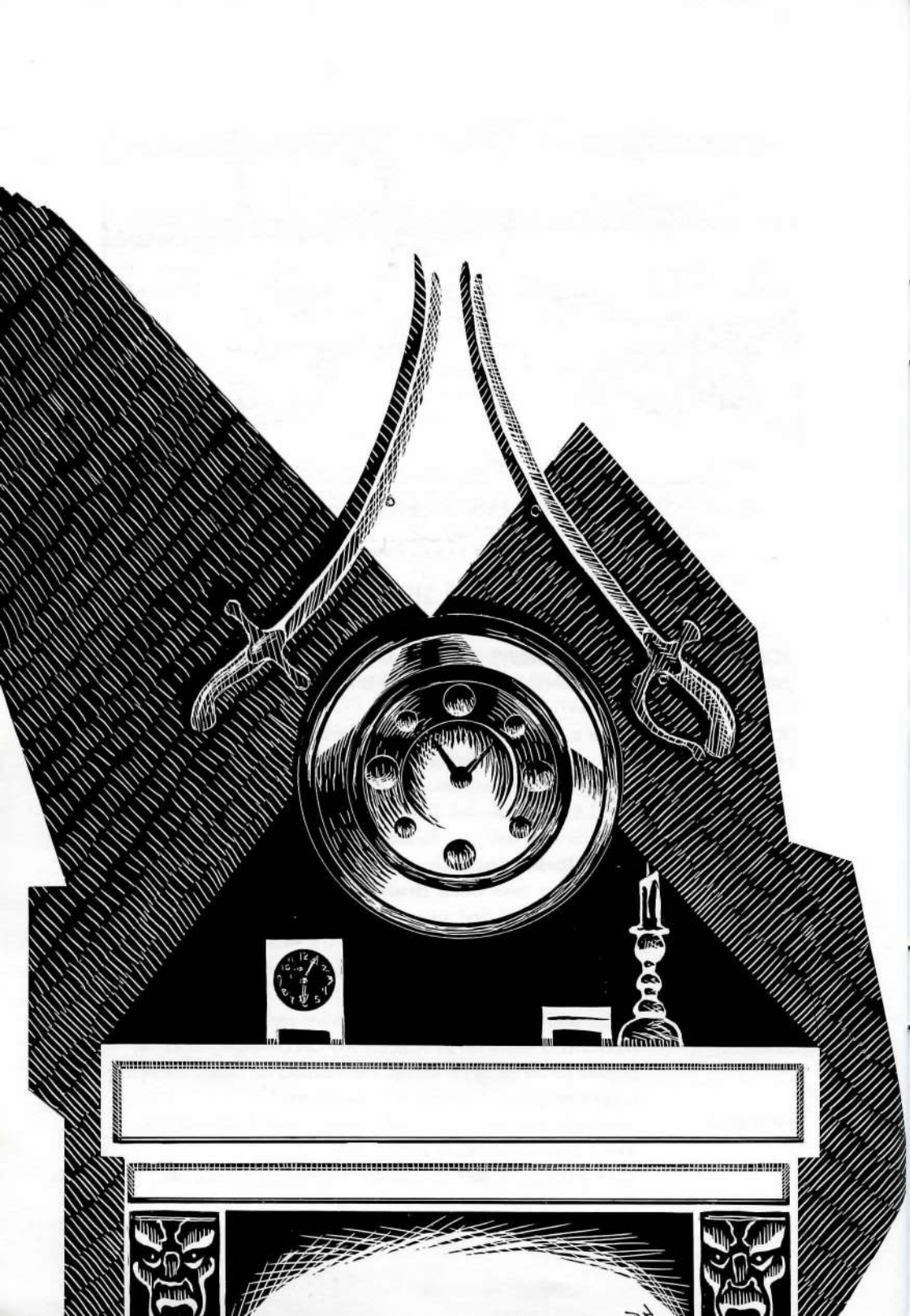
HOLMES: You are correct, Watson, but take it he must. Have a care yourself, friend, he may react rashly.
*[HOLMES speaks with LORD BRUMWELL at length, after which the man runs from the room.]*

**WATSON:** **We're locked in, Holmes! We'll have to get out quickly if we're to save Lord Brumwell from himself.**

HOLMES: We're certain to find a key in the room somewhere, though it's likely to be well hidden. I'll have it in a moment.
*[HOLMES moves quickly about the room, looking at and manipulating every object in sight.]*

HOLMES: There must be a switch — ah, here we are!
*[HOLMES moves the PERSIAN SWORD hanging above the fireplace (to the left of the shield). He continues his search, attempting to move or open each of the room's furnishings.]*

HOLMES: And now, I suspect we'll find a secret panel hidden about... Yes! I knew it was here somewhere.
*[HOLMES opens the large painting screen left, to reveal a safe.]*



HOLMES: And what do you suppose is in here? Why, a key of course! *[HOLMES opens the SAFE, removes the key and uses it on the parlor door.]*

*This layout of Jacob Farthington's law office was revised to show Farthington in profile, and to allow for additional floor space.*

## The Law Offices of Mr. Jacob Farthington

***SCENE: Jacob Farthington's office.*** *FARTHINGTON sits at his desk, writing a letter. HOLMES and WATSON enter from the door, screen left.*

**WATSON:** **Mr. Farthington seems to be busy at the moment. Perhaps we should come back later.**

HOLMES: There is no time to waste, Watson. I'll give him a few moments to finish his current task, and then I'll have to insist that he give me his attention.
*[HOLMES examines the room's many artifacts. After a moment, he approaches the desk and speaks to FARTHINGTON.]*

**WATSON:** **He's quite rude, isn't he Holmes? Shall we leave as he's suggested?**

HOLMES: Absolutely not. I'll begin again, this time with the pleasantries.
*[HOLMES speaks to FARTHINGTON again, introducing himself and WATSON before continuing his line of questioning.]*

## Covent Garden

***SCENE*: Covent Garden.** *In the center of the square stands a young woman, LESLEY, selling flowers from a cart. Screen right is the door to the Moongate Pub. Screen left is the entry to Madame Rosa's Palm Readings. HOLMES and WATSON enter from screen rear.*

**WATSON:** **So this is your flower-seller, eh Holmes? What a lovely young woman — surely she'll be willing to assist our investigation.**

HOLMES: I can only hope, Watson. If she remembers who Sarah Carroway's "secret admirer" was, we'll be well on our way to solving this mystery.
*[HOLMES questions LESLEY.]*

**WATSON:** **She seems so desperate to make a sale that she can't see her way to answering your questions, Holmes.**

HOLMES: *[Smiling]* Well, I didn't expect to buy any flowers today, but it seems we're in need of some violets after all, Watson.
*[HOLMES compliments LESLEY on her flowers, then buys a bunch of violets. He continues questioning her, this time to better effect.]*

**WATSON:** **She doesn't seem to remember our man, Holmes. What do you suppose would jog her memory?**

HOLMES: Of course, Watson. The card from the flower vase at the Regency dressing room.
*[HOLMES gives LESLEY the HANDWRITTEN CARD, and continues questioning her.]*

**WATSON:** **I wonder what our "secret admirer" was looking for near the water barrel?**

HOLMES: Something fell from his person when he discarded his cigarette butt. According to Lesley, he didn't find it, so it must be around here somewhere.
*[HOLMES searches the area carefully.]*

HOLMES: It isn't on the ground, so it must have fallen into the barrel.
*[A WIRE BASKET hangs from the barrel. HOLMES picks up the WIRE BASKET and looks into the barrel.]*

HOLMES: I can just see it. If only I could reach it — I'll have to use something to grab it with. Aha! Right here in my hand!
*[HOLMES fashions the WIRE BASKET into a crude hook and uses it to fish the SHINY OBJECT from the barrel's bottom.]*

HOLMES: It's a cuff link, Watson, with the initials "G.B.". Our man went into the pub from here, let us follow and see what we can learn about him.

**WATSON: Who do you suppose bought the flowers, Holmes? The girl's gentleman friend?**

HOLMES: Unlikely, Watson. The fact that the message was signed "Secret Admirer" and was written by Lesley, indicates a casual acquaintance at best. I believe we're on the trail of a new suspect.

## Moongate Pub

***SCENE: Moongate pub.*** *Several rough-looking PATRONS are present, along with a BOUNCER who stands near the door. The PROPRIETOR stands behind the bar. HOLMES and WATSON enter from screen right.*

**WATSON: It's not likely that your cuff link belongs to any of these characters, Holmes.**

HOLMES: Probably not, but the publican may be able to tell us where its owner went from here.
*[HOLMES speaks with the PUBLICAN.]*

**WATSON: The barman knows more than he's telling, Holmes. Perhaps there's a way you can persuade him to help you.**

HOLMES: Perhaps there is more than one way, Watson.
*[HOLMES examines the PUBLICAN, and the various items around the room.]*

HOLMES: On the one hand, it's possible I can exercise a mild form of blackmail. Or, if I choose to be sporting about it, I can challenge him to a contest.

**WATSON: In the interest of time, perhaps an alternative to playing a darts tournament, eh Holmes?**

HOLMES: Indeed, Watson. I suspect our stubborn publican has one or two bits of personal history he'd like to keep quiet.
*[HOLMES examines the picture on the bar, then the large framed picture on the wall behind the bar. He speaks to the publican about his military career.]*

**WATSON:** **If I know you, Holmes, you'll have no trouble beating these rascals at the dart board. Have at it, old boy!**

HOLMES: I believe I'll have a go at that. It's been too long since I've had a good game of darts.

*[HOLMES plays and beats each patron in the pub, then challenges the publican. When he's won, he questions the publican thoroughly.]*

## Madame Rosa's Psychic Readings

***SCENE: Madame Rosa's Psychic Readings.*** *MADAME ROSA sits at a table. On the table in front of her is a crystal ball. HOLMES and WATSON enter from the door, screen rear.*

**WATSON:** **Surely you don't wish to have your palm read, Holmes?**

HOLMES: Certainly not, Watson. I merely thought the Madame might have seen our man wandering about.

*[HOLMES speaks with MADAME ROSA.]*

**WATSON:** **She'd rather tell you about the future than the past it seems.**

HOLMES: I have a feeling Madame Rosa is evading my questions, Watson. Perhaps we'll return when we know a bit more.

***SCENE: Madame Rosa's Psychic Readings.*** *MADAME ROSA is absent from her usual place at the table. HOLMES and WATSON enter from screen rear.*

**WATSON:** **You've never been one for fortune telling, Holmes. What do you expect to accomplish here?**

HOLMES: An entry in Hunt's diary led me to believe that Madame Rosa is hiding something for him, Watson. What, I can't say, but where should be fairly easy to deduce.

*[HOLMES inspects the room carefully.]*

**WATSON:** **The desk drawer must be locked for a reason, Holmes. Perhaps Madame Rosa's coveted secret lies inside. Do you mean to force it open?**

HOLMES: That won't be necessary, Watson. The key which was so cleverly hidden on the box of Tarot cards at Mr. Jamieson's pawn shop should do the job nicely.

*[HOLMES uses the ORNATE KEY on the desk drawer, then picks up the SILVER KEY inside.]*

**WATSON:** **We seem to be at a dead end, Holmes. Are you certain we've something to gain here?**

HOLMES: As I imagined, the Madame is fond of her secrets, and protects them most elaborately. Look for a hidden switch, Watson.
*[HOLMES moves the CANDLE.]*

HOLMES: Of course! The old sliding bookcase trick. I might have known.

**WATSON:** **Surely that strongbox holds the answer to this mystery, Holmes. How shall we set about getting it open?**

HOLMES: Observe, Watson. Using the ornate key from Jamieson's pawnshop, I was able to open the desk drawer. Within it, I found the very key which, I'm certain, will open that strongbox.
*[HOLMES uses the SILVER KEY on the strongbox, then picks up a piece of PARCHMENT from inside.]*

HOLMES: I'll just have a closer look at this parchment.
*[HOLMES examines the NOTE.]*

## Hattington Chemist

***SCENE: Hattington Chemist.*** *The CHEMIST stands behind the counter. The STOCKBOY stands on a ladder, stocking shelves. HOLMES and WATSON enter from screen right.*

**WATSON:** **There must be a way to persuade this stubborn gentleman that you require a moment with his stockboy, Holmes.**

HOLMES: He's a businessman, Watson. Perhaps I'll appeal to his business sense.
*[HOLMES buys an item from the chemist, then questions the STOCKBOY.]*

## Bradley's Tobacco Shop

***SCENE: Bradley's Tobacco Shop.*** *The shop is empty of patrons. A CLERK stands behind the counter reading a book.*

**WATSON:** **That must be the moose head we were told about at the Moongate, Holmes. Shall I ask the boy to get it down so we can have a closer look?**

HOLMES: That won't be necessary, Watson. I'll just go up and see it myself.

*[HOLMES moves a CRATE, but is halted by the clerk. He speaks to the clerk, then resumes moving the CRATE.]*

**WATSON:** **I seems that one crate isn't enough to give you a view, Holmes.**

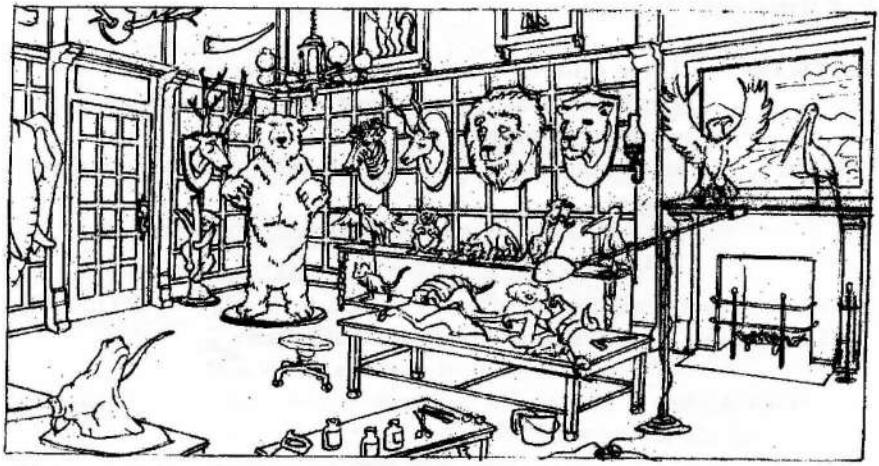
HOLMES: No, Watson, I'll have to move the others as well.

*[HOLMES moves the other two crates, then climbs to the top of the stack and looks at the MOOSE HEAD.]*

HOLMES: I can't see anything useful. Perhaps on the underside...

*[HOLMES picks up the MOOSE HEAD and looks at it again.]*

HOLMES: Oxford Taxidermy. Our Mr. Blackwood is certain to be found there, Watson. Let us go.



*Blackwood's Taxidermy Shop is emblematic of 19th century fascination with Africa and the New World.*

## Oxford Taxidermy

***SCENE: Oxford Taxidermy.*** *A TAXIDERMIST works on a freshly killed gazelle. HOLMES and WATSON enter from screen left.*

**WATSON:** **I see nothing of interest here, except perhaps that magnificent buffalo, there. You, on the other hand, have likely learned all you need to know in the few moments we've been here, eh Holmes?**

HOLMES: Not all, Watson, though I've deduced one or two things. This item here is particularly interesting.
*[HOLMES picks up the KNIFE lying on the table next to the gazelle. He looks closely at the KNIFE.]*

HOLMES: This looks very much like the type of instrument which was used to kill Sarah Carroway, doesn't it Watson?
*[HOLMES questions the TAXIDERMIST regarding the KNIFE.]*

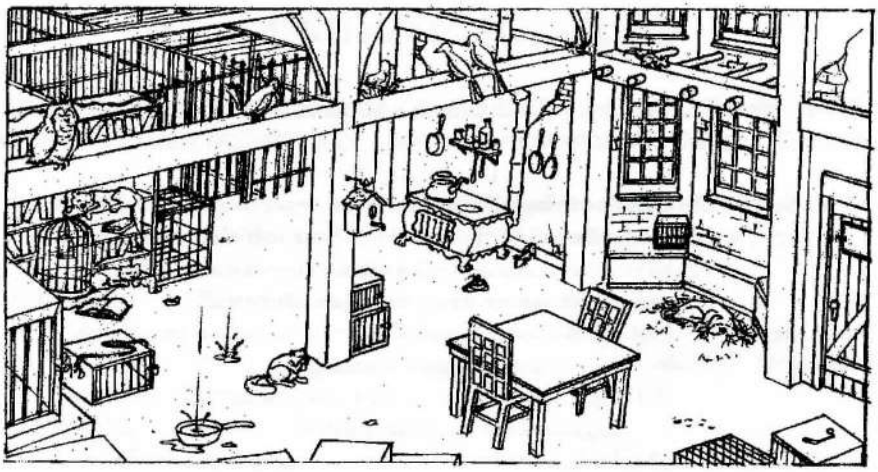
**WATSON:** **Where do you suppose Mr. Blackwood's gotten off to?**

HOLMES: I can't imagine, but I believe Mr. Sorenson will be happy to tell us when I explain to him that with this knife as evidence, I can have him charged with accessory to murder.
*[HOLMES pressures the TAXIDERMIST to reveal BLACKWOOD's whereabouts.]*

**WATSON:** **If Blackwood's gone to the Surrey docks, we may never find him. It's a very large area, Holmes.**

HOLMES: Indeed, Watson, but perhaps we'll track him down yet. What we need is something with Blackwood's odor on it.
*[HOLMES picks up the bloody SMOCK hanging next to the table.]*

HOLMES: This ought to help us pick up his scent. Now who do you know with the olfactory talent to track this fellow down?
*[HOLMES speaks to WATSON, and the two head for Old Sherman's to enlist the help of Toby.]*



*Readers of the canon will recognize Old Sherman's shop in Pinchin Lane. The extraordinary animal dealer and bird-stuffer once threatened to throw a viper on Dr. Watson.*

## Old Sherman's

***SCENE: Old Sherman's.*** *The room is filled with various animals, caged and uncaged. OLD SHERMAN lies asleep on the table.*

**WATSON:** **Toby isn't feeling well, eh? Perhaps we should come back later.**

HOLMES: Quite right, Watson. While we're away, we should try to find something containing Blackwood's scent, don't you think? *[HOLMES stands for a moment, drawing on his pipe.]*

HOLMES: Perhaps that bloody smock at the Taxidermist's shop — Sorenson was wearing one of his own, so I'll wager the one hanging on the rack has Blackwood's odor all over it.

## Surrey Commercial Dock

***SCENE: Surrey docks.*** *The docks are empty except for a few barrels. Toby leads HOLMES and WATSON to a warehouse door.*

**WATSON:** **Toby seems to know where he's going, eh? Our man's in there, I'll wager.**

HOLMES: Careful inspection will reveal our best course of action, Watson.

*[HOLMES inspects the area carefully.]*

**WATSON:** **The window's too dirty to see through, Holmes. How will we know what we're getting into?**

HOLMES: We'll need to clear away the muck, Watson. What's that up there?

*[HOLMES looks at the PAIL above the doorway.]*

**WATSON:** **You'll have to get that pail down from there. Surely you can't reach it from here?**

HOLMES: I'll need something to stand on... Here, this will do it.

*[HOLMES moves the farthest right BARREL to the door, then climbs upon it. He takes the pail.]*

HOLMES: I'll use this to fetch some water from the Thames — that window looks as if it hasn't seen water in several years.

*[HOLMES dips the pail in the Thames.]*

**WATSON:** **What will you use to wipe the window, Holmes?**

HOLMES: The rag which fell out of the pail when I retrieved it from the window.

*[HOLMES moves the BARREL to reveal a WASHRAG lying on the ground. He puts the WASHRAG in the PAIL to get it wet, then uses the wet WASHRAG on the window. He looks into the window again.]*

**WATSON:** **They've got the door blocked, eh Holmes? Getting in won't be easy.**

HOLMES: It never is, Watson. I'll need a heavy instrument.

*[HOLMES opens the shed door and takes the HAMMER. He uses the HAMMER on the door, then he and WATSON enter the warehouse.]*

## Bow Street Police Court

***SCENE: Bow Street Police Court.*** *A young guard sits with one eye on his prisoner and the other on the gate. BLACKWOOD paces in his cell. HOLMES and WATSON enter from screen rear.*

**WATSON:** **This young guard is but another hurdle in the path of justice, Holmes. Do you suppose we'll get in to see Blackwood yet?**

HOLMES: Of course we will, Watson. We'll just have to visit Scotland Yard and get Lestrade to authorize us once again.

***SCENE: Bow Street Police Court.*** *The young guard waits near the gate as HOLMES and WATSON return with a PASS.*

**WATSON:** **Sergeant Duncan's pass should give us the run of the place, eh Holmes?**

HOLMES: Unless this guard's stubbornness extends beyond the call of duty, we should have no trouble getting in to see Blackwood.
*[HOLMES gives the PASS to the guard, and opens the gate.]*

HOLMES: Now I'll just see what George Blackwood has to say for himself.
*[HOLMES questions BLACKWOOD.]*

**WATSON:** **Blackwood had nothing interesting to say whatever, Holmes. He must be holding out.**

HOLMES: Yes, Watson, I'm certain he is. I need just the right piece of evidence to bring him around.
*[HOLMES paces for a moment, lost in deep thought.]*

HOLMES: Of course! The entry in Anna Carroway's diary. I knew the moment I discovered this little book in her bedroom that it would prove invaluable to us, Watson.
*[HOLMES examines Anna Carroway's diary. Finding the information he needs, he questions Blackwood again.]*

***SCENE: Bow St. Police Court.*** *The GUARD sits at the gate looking bored. HOLMES and WATSON enter and walk to HUNT's cell.*

**WATSON:** **This Hunt is as unpleasant a fellow as I've met, Holmes. Has he anything useful to tell you?**

HOLMES: No amount of prodding has persuaded him to share the slightest bit of information with me. We'll have to go at it from another angle. Come along, Watson.
*[HOLMES exits and Watson follows.]*

*The first sketches of Jamieson's Buying and Selling lacked much of the clutter one might find in a London pawn shop. The final design replaced the excess floorspace with additional shelving and merchandise.*

## Jamieson's Buying and Selling

***SCENE: Jamieson's Buying and Selling.*** *JAMIESON stands behind the counter. Having spoken to BLACKWOOD, HOLMES and WATSON enter from screen right.*

**WATSON:** **Mr. Jamieson seems more interested in protecting his clientele than himself, Holmes. I'm afraid you'll have to be firm with him.**

HOLMES: Quite right. I'll wager the idea of being charged as an accomplice to murder won't appeal to him much.
*[HOLMES speaks with JAMIESON, finally resorting to the threat of a police charge.]*

***SCENE: Jamieson's Buying and Selling.*** *Following their visit to Robert Hunt's flat, HOLMES and WATSON return with a certain BOOKMARK.*

**WATSON:** **For all we know, that scallywag Hunt pawned his watch for a bottle of scotch — that claim check may be useless to us, Holmes.**

HOLMES: Hunt has something to hide, and it's not in his flat. Why not here, Watson?
*[HOLMES gives the CLAIM CHECK to JAMIESON, and takes the TAROT cards.]*

HOLMES: Tarot cards. Do these remind you of anyone, Watson? Let's have a closer look, shall we?
*[HOLMES examines the TAROT CARDS and finds an ORNATE KEY.]*

HOLMES: Watson old boy, the stars tell me we'd best be off to Madame Rosa's at Covent Garden.

## Moorehead and Gardner Detective Agency (reception)

***SCENE: Moorehead and Gardner, reception area.*** *A SECRETARY sits at the reception desk. HOLMES and WATSON enter from screen rear.*

**WATSON:** **The detectives appear to be otherwise engaged, Holmes. Perhaps the young lady can tell us where they've gone, eh?**

HOLMES: Perhaps so, Watson. I'll speak to her as soon as I've had a look around.
*[HOLMES examines the office, taking special notice of a portrait to the right of the hallway.]*

HOLMES: Ah, Mr. Gardner himself. He looks a healthy fellow.
*[HOLMES speaks with the SECRETARY.]*

***SCENE: Moorehead and Gardner, reception area.*** *Having been to the London Zoo, HOLMES and WATSON return to the detectives' office. The SECRETARY is busy at her desk.*

**WATSON:** **We simply must get into that office, Holmes, don't you agree? Surely the young lady can let us in?**

HOLMES: Perhaps there's a key about. Failing that, I'll have to find another way in.
*[HOLMES speaks with the SECRETARY.]*

HOLMES: No key. It appears I'll have to resort to brute force.
*[HOLMES picks up the TYPEWRITER and hurls it through the office door.]*

# Moorehead and Gardner Detective Agency (office)

***SCENE: Moorehead and Gardner (office).*** *Returning from St. Pancras Station, HOLMES enters the office. WATSON joins him.*

**WATSON:** **What do you expect to find here, Holmes?**

HOLMES: Gardner's watch held a combination to a safe; I'm certain that safe can be found in this room.

**WATSON:** **The safe is nowhere to be found. Shall we give up?**

HOLMES: Let's not be hasty, Watson. I'm sure we're very close to discovering it. Why do you suppose this chair is placed in front of a shelf of books? Curious...

*[HOLMES moves the CHAIR.]*

HOLMES: The safe is behind this false bookshelf, Watson. I'd bet my pipe on it.

*[HOLMES moves the FAKE BOOKSHELF, revealing a safe.]*

**WATSON:** **Now that you've found the safe, how will you discover its combination?**

HOLMES: A simple matter, Watson. The late Mr. Gardner kept it on a slip of paper in his watch, which we retrieved from the lion's cage.

*[HOLMES uses the scrap of paper to open the safe. He picks up the contents of the safe.]*

HOLMES: What have we here? Ah, it's Sarah Carroway's elusive pendant. There must be something very special about it indeed, for all the fuss that's been made about it.

*[HOLMES looks closely at the pendant, and discovers a hidden compartment. Opening the compartment, he finds a letter. HOLMES reads the letter.]*

HOLMES: This ought to be enough to get Lord Brumwell talking. We're off to Brumwell Mansion, Watson.

**WATSON:** **How ever will we obtain the address of Lord Brumwell's mansion?**

HOLMES: The boy at the playground is just the right age to be Anna's son, which would certainly explain her interest in him. We'll return to the picnic site, Watson.

D.H

## London Zoo (lion's cage)

***SCENE: London Zoo (lion's cage).*** *The LION sits on his rock. HOLMES and WATSON stand before the cage.*

**WATSON:** **Aside from this regal beast, I see nothing of interest to our case, Holmes.**

HOLMES: You may be right, Watson, but I think I'll have a quick look around, anyway. Hello! What's this?
*[HOLMES looks at the SHINY OBJECT lying in the lion's cage.]*

HOLMES: Now I'm afraid I'll have to find a way to get inside the cage, Watson. I hope the old cat's been fed today...

**WATSON:** **You can't be thinking of getting in the ring with that beast, Holmes! It's nothing short of preposterous!**

HOLMES: You're right, of course...unless I can find someone to help. We'll have to speak to the zookeeper, Watson.

***SCENE: London Zoo (lion's cage).*** *Having enlisted the help of SIMON KINGSLEY, HOLMES and WATSON return to the lion's cage.*

**WATSON:** **Don't tell me you actually plan to go into that cage — Felix will certainly have you with his afternoon tea!**

HOLMES: Nonsense, Watson. I trust Mr. Kingsley to keep me from harm long enough to grab whatever has fallen into Felix's cage.
*[HOLMES climbs into the lion's cage and picks up the SHINY OBJECT, then climbs back out again.]*

HOLMES: It's a pocket-watch. I'll wager it belonged to Mr. Gardner.
*[HOLMES looks closely at the WATCH, and finds a scrap of PAPER hidden inside. He examines the scrap of PAPER.]*

HOLMES: It's a series of numbers — a combination, perhaps. I've a feeling we'll be needing this later.

## Zookeeper's Office (external)

***SCENE: Zookeeper's office (ext).*** *INSPECTOR GREGSON stands over a CORPSE. A CONSTABLE stands nearby. HOLMES and WATSON enter from screen left.*

**WATSON:** **The plot thickens, Holmes. Two ghastly murders in succession. Of course, they can't be related.**

HOLMES: Quite the contrary, Watson. This man was none other than Frederick Gardner, of Moorehead and Gardner Detective Agency — I recognize him from his photograph.
*[HOLMES examines the corpse.]*

HOLMES: These are some frightful scratches, aren't they Doctor? I'll wager Inspector Gregson has formulated quite a theory based on them.
*[HOLMES speaks to INSPECTOR GREGSON, then to WATSON.]*

**WATSON: Surely there's someone about who can tell us about the goings on at the zoo last evening?**

HOLMES: Indeed, Watson. Through that door there is the Zookeeper himself. I'm certain he'll go some way toward enlightening us.
*[HOLMES and WATSON enter the office through the door, screen rear.]*

*While a modern zookeeper might not decorate his office with the skins of unfortunate animals, the practice was considered fashionable in Holmes' day.*

## Zookeeper's Office (internal)

***SCENE: Zookeeper's Office (int).*** *The ZOOKEEPER sits behind his desk. HOLMES and WATSON enter from screen left.*

**WATSON: My, but the Zookeeper looks harried, doesn't he Holmes? I wonder if he's of a mind to tell us anything?**

HOLMES: He ought at least to be able to give me the name and address of his caretaker, and perhaps he'll know when Felix's cage was last cleaned.
*[HOLMES questions the ZOOKEEPER.]*

## Simon Kingsley's Flat

***SCENE: Simon Kingsley's Flat.*** *SIMON KINGSLEY greets HOLMES and WATSON at the door, screen rear.*

**WATSON:** **Do you see anything of interest, Holmes?**
HOLMES: Yes, Watson. Several things in fact. For instance, that picture to the right of the fireplace is quite revealing, don't you think?
*[HOLMES looks at the PICTURE.]*
HOLMES: And those boots by the door. Notice the mud on them, Watson.
*[HOLMES examines the MUDDY BOOTS.]*
**WATSON:** **Mr. Kingsley seems a pleasant enough fellow. Perhaps he'll have something to tell us about the latest murder.**
HOLMES: I think he'll be a great help to us indeed, Watson.
*[HOLMES questions SIMON KINGSLEY.]*
HOLMES: Come along, Watson. Mr. Kingsley has agreed to restrain Felix while I fetch that shiny object we saw lying in his cage. We'll return to the zoo immediately.

## Robert Hunt's Flat

***SCENE: Robert Hunt's Flat.*** *With Hunt in jail, the flat is empty. HOLMES and WATSON enter from screen right.*

**WATSON:** **Everything looks perfectly ordinary to me, Holmes. Do you see anything significant?**
HOLMES: Indeed I do, Watson. Let's have a look at this book, shall we?
*[HOLMES examines the BOOK lying on the night stand. He OPENS the book.]*
**WATSON:** **The diary is distressingly vague, Holmes. I so hoped it would tell us more.**
HOLMES: Perhaps it's told us more than you realize, Watson.
*[HOLMES examines the BOOKMARK, then takes it.]*

HOLMES: This should come in handy at Mr. Jamieson's shop, don't you agree Watson?

**WATSON: What of the false bottom in that blasted chest, Holmes? Can you figure a way to open it?**

HOLMES: Remember the iron bar I picked up at the scene of Sarah Carroway's murder, Watson? It should do the trick nicely.
*[HOLMES uses the iron bar to break out the bottom of the chest. He inspects the chest, then takes the contents of the hidden compartment and looks more closely at them.]*

## Savoy St. Pier

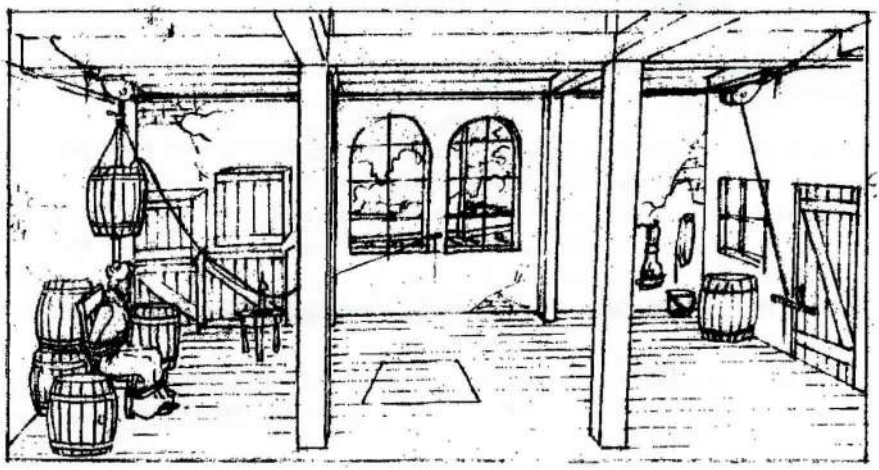
***SCENE: Savoy St. Pier.*** *HOLMES and WATSON enter from screen right.*

**WATSON: Not much going on here, Holmes. Perhaps what we're looking for is behind that door, eh?**

HOLMES: Indeed. I'll just have a look.
*[HOLMES looks through the window and sees ANNA CARROWAY sitting in a large warehouse room.]*

**WATSON: Miss Carroway's situation is dire, Holmes. What shall we do?**

HOLMES: Dire situations call for dire measures, Watson. We'll have to break the door down, and we'll have to be quick about it, old friend.
*[HOLMES uses the IRON BAR on the warehouse door.]*



*The intricate structure of Anna Carroway's rescue was later streamlined to allow for the dramatic mini-movie at the game's climax.*

## NOTICE

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